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structive' theory of ideation, which should integrate the data of neurology and of physiology into psychology, should make good the sociological importance of the psychic fact, and should at least partially show "in what way man is distinguished from nature" (p. 314).

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The Philosophy of Schiller in its Historical Relations. By EMIL CARL WILM. Boston, John W. Luce and Co., 1912.—pp. xi, 183.

We have here, for the first time in English, an appreciative and fairly comprehensive study of Schiller's philosophical thinking. More than this the author himself does not claim for his work. Indeed, it would be difficult to do more than to present in a clear manner the results of others who have worked in this field; for among the numerous German writers who have dealt in detail with this phase of Schiller's activity there appear the names of such eminent scholars and thinkers as Kuno Fischer, F. Überweg, Hermann Hettner, Otto Harnack, and many others. Professor Wilm has appended to his book a sufficiently complete bibliography, consisting of eighty-four titles. Of these he picks out the names of eight writers, whom he considers of the first importance. "The remainder are either less significant or negligible." To Professor Wilm's list of eight there ought to be added, in all justice, the names of Eugen Kühnemann and Karl Berger, who have made important contributions to this subject.

The present discussion of Schiller's philosophy is divided into the following chapters: I, "Literature and Philosophy"; II, "The Historical Background—Leibniz and the British Moralists"; III, "Early Views"; IV, "Awakening"; V, "The Study of Kant"; VI, "First Fruits"; VII, "Independent Development"; VIII, "Relation to Post-Kantian Idealism." We may accept the author's suggestion that "the reader who wishes to get at the heart of Schiller's philosophy without delay" may omit chapters III, IV, and VI, since these chapters deal with "immature or transitional phases of the poet's thought." Schiller's early philosophical studies are of interest only in the development of his mature philosophical views. The author has emphasized this fact and has called attention to the elements of thought which are retained throughout Schiller's development and culminate in an agreement with and an advance upon his great contemporary Kant. But it would seem that a disproportionate amount of space is given to these early immature and transitional phases of the poet's thought; especially does this appear so when we read that the purpose of the book, "to give to the non-philosophical reader an account of the main stages of Schiller's reflective thought," has caused the author to neglect the final stage of the poet's reflection,—his crowning philosophy of æsthetic culture.

The introductory chapter briefly discusses, (1) the relations and differences between philosophy and literature, (2) the composite character of the poet-philosopher Schiller, and (3) the aim and the scope of the present investigation. The author finds that "the difference between philosophy and literature is

not to be sought in the problems with which they deal, nor in the method by which they approach and deal with these problems," but rather "in the form through which philosophy and literature are expressed." The "composite character of Schiller's personality" explains the inextricable interweaving of the literary and philosophical motives in his writings. Chapter II gives a brief outline of the philosophical systems before Kant, by which Schiller's early works were presumably influenced. Chapter V discusses the time, character, and influence of Schiller's first acquaintance with the philosophy of Kant. The most important chapter is the seventh, entitled "Independent Development." It deals with Schiller's real, mature philosophy. The relation to his own earlier attempts and to Kant is excellently characterized as follows: "The stream of his thought was clarified and deepened, rather than directed into other channels, by contact with the Critical Philosophy." The problem of the poet's philosophy, as Professor Wilm states it, is whether Schiller conceived "the progress of human development as passing from the natural through the æsthetic to the moral stage," or "rather from the natural through the moral stage to that final condition in which man is not merely natural or merely moral, but in which every part of his nature will have its due?" Although this is more strictly the problem of Schiller's *Ästhetische Erziehung des Menschen*, the author bases his discussion almost entirely on *Anmut und Würde*, and arrives at a dualistic solution in which he distinguishes between an "absolute ideal" and an "ideal which lies within man's possibilities." This seeming dualism can be largely explained by the fact that, while the *Ästhetische Erziehung des Menschen* offers an ideal programme for the future education of mankind, *Anmut und Würde* deals with the nobler types of man as they really exist. It would have been less confusing, at least, if the problems of these two important essays had been treated separately. Professor Wilm purposely leaves out of consideration the 'æsthetic theories' as 'too tiresome' and for this reason gives a very superficial analysis of what is, no doubt, Schiller's greatest philosophical work, "The æsthetic education of mankind." The final chapter, which gives the impression of an abrupt addition, deals chiefly with Schiller's relation to Fichte.

That not a word has been said of Schiller's last philosophical essay, *Über naive und sentimentalische Dichtung*, is to be justified only by the fact that this essay is purely æsthetical and that Professor Wilm has emphasized only the moral aspect of Schiller's philosophy. But surely no book which purposes to give the 'main stages' can afford to neglect this final stage of the poet-philosopher, which forms the transition from the field of speculative thought to that of artistic creation. For as the heart of Schiller's philosophy is first and last æsthetic, so also the end of all his philosophical studies was by means of them to become a greater artist.

W. D. ZINNECKER.